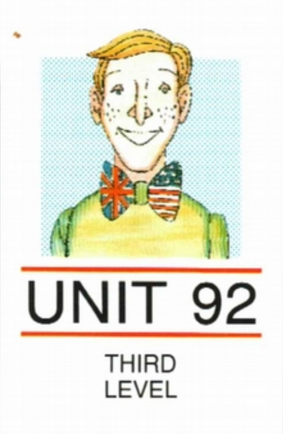
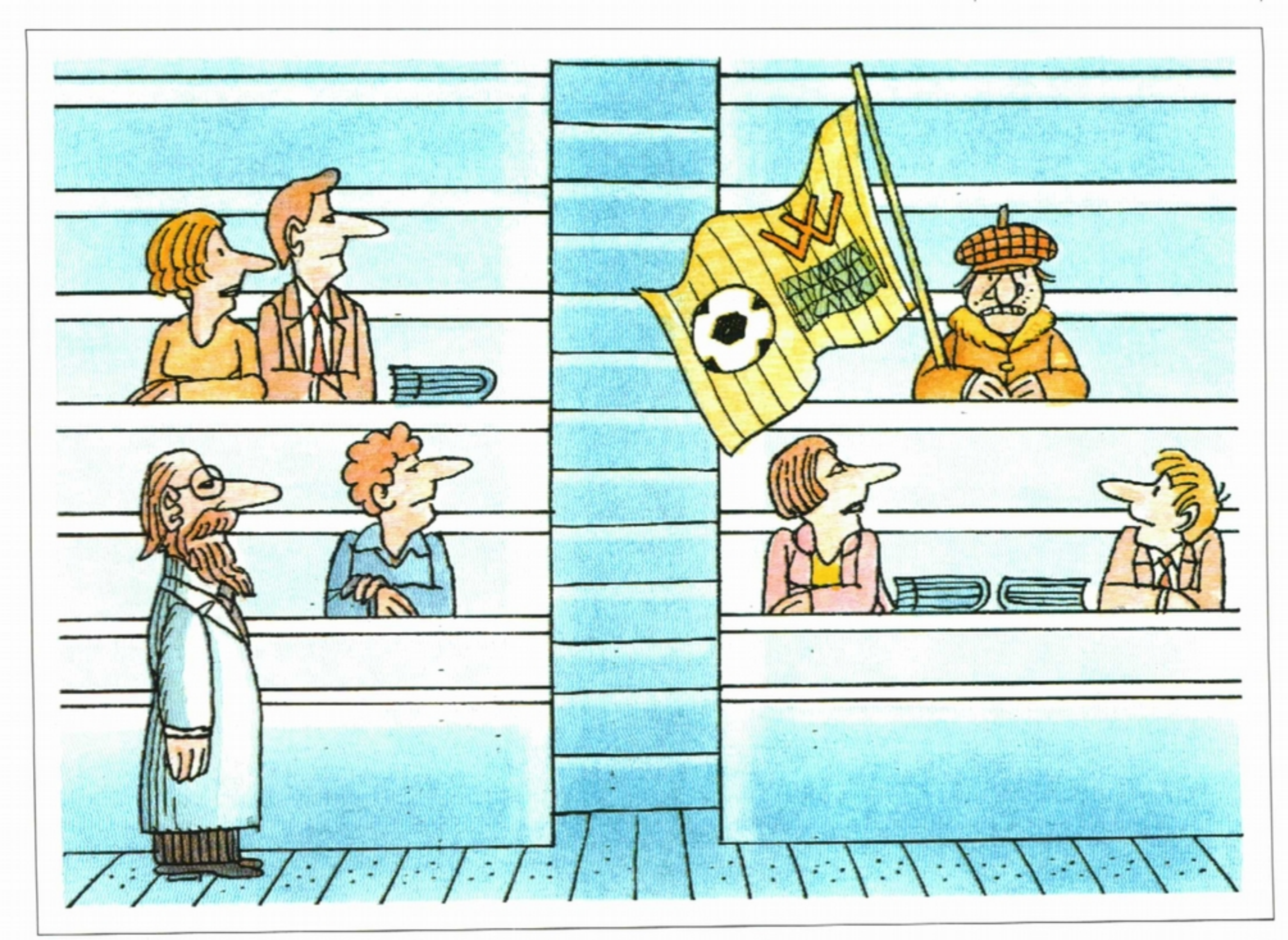
En los bancos de la escuela

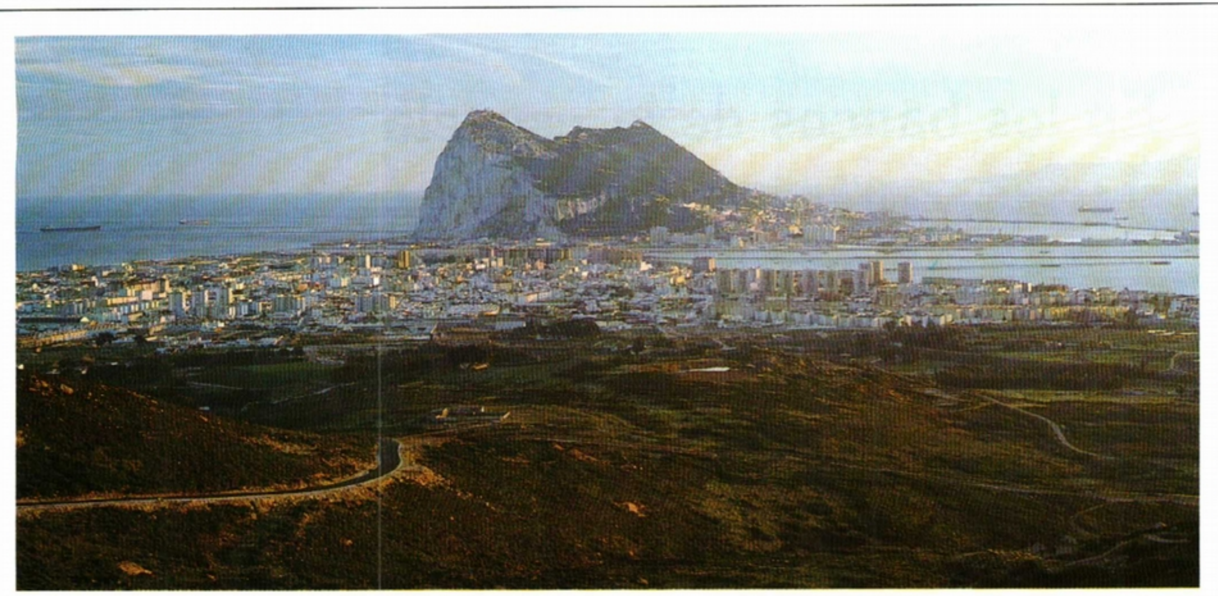
La tiza que chirría en la pizarra, la mirada hosca del maestro enfadado, el suspiro de alivio al sonar la campanilla: estos son los primeros recuerdos que surgen cuando se rememoran los tiempos de la escuela. Pero nunca faltan hermosos recuerdos: la amistad de los compañeros, las bromas a los profesores, los divertidos juegos. Y es precisamente la experiencia escolar la que nos permite desarrollar nuestras aptitudes, hasta el punto que a veces se puede intuir en esos años qué futuro nos espera. En esta Unidad podrá seguir las vivencias de tres compañeros de escuela, desde el instituto y la universidad hasta su plena inserción en el mundo del trabajo, cuando el trío se reúne para recordar a viejos conocidos y para discutir nuevos proyectos. Además, tendrá la oportunidad de completar su conocimiento de la forma pasiva de los verbos y de profundizar en los esquemas rítmicos más recurrentes en inglés, concentrándose esta vez en las frases que contienen dos sílabas acentuadas. Finalmente, volverá a los bancos de la escuela con la sección Reading, que le propone un fragmento tomado de la novela 'Tom Brown's Schooldays', ambientado en la exclusiva escuela privada de Rugby.



UNIT 92

THIRD
LEVEL



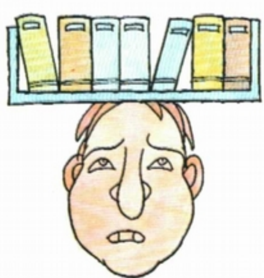


Desde Gibraltar, Europa vislumbra África

Gibraltar es un promontorio rocoso situado entre el mar Mediterráneo y la bahía de Algeciras, en el extremo meridional de la península Ibérica. Su perfil irregular, reconocible desde lejos, delimita por el lado norte el paso al estrecho de Gibraltar, que conduce al océano Atlántico. En la opuesta orilla africana, distante sólo 23 kilómetros, se halla punta Almina, que políticamente pertenece a España. En cambio, la montaña de Gibraltar, unida a la tierra firme por una delgada franja arenosa, es territorio británico desde 1704.



Caught in the act by you-know-who



As you do through this Unit, you'll be following the lives of three schoolfriends while they make their way through middle school, upper school and university, and finally take their place in the world as an artist, a scientist and a lawyer.

In the first little scene, which takes place in middle school, one of them, Maggie, has decided to paint a mural on the side of the school to protest against the school authorities, which she thinks are too repressive. Her friend Stig, who is very good at chemistry, has produced a rather special kind of paint to help her do this. While Maggie and Stig are in the process of creating their work of art, they are joined by another friend, Jim, who is a little worried about the consequences. But Jim isn't the only one who has noticed what they're doing!

In the dialogue that takes place between the three friends, you'll discover a number of passive sentences. Most of these you've seen before, of course. If you have a close look at the GRAMMAR section you will find a guide that will help you to discover all you need to know about them.

You must be out of your mind!

Maggie and her friend Stig are protesting against the school authorities by painting a large mural on the side of the school. Pay attention here to the passive sentences:

What are you doing? ___

Do you like it? ___

What on earth is it? ___

It's a protest against the repressive nature of school authorities. ___

You must be out of your mind! What happens if you're seen by one of the teachers? ___

Don't worry. We won't be. Jeffers has been strategically placed on the roof of the toilets to act as look-out. ___

You do realise, don't you, Maggie, that what you're doing here is against the rules of the shool. Article 58 states — and I quote — 'pupils who disfigure school property in any way...' ___

I don't give a damn about Article 58, Jim. Or any other article. It's time the teachers here learnt that the human spirit mustn't be repressed by their idiotic lessons and regulations. ___

Will it come off? ___

No. At least, that's what Stig says. ___

Stig? You're not involved in this, as well, are you? ___

Yes. It was rather an interesting problem, actually. Maggie wanted me to produce a liquid which couldn't be washed off, but which wouldn't be absorbed by the bricks, either. So I did a little bit of research in the lab and produced this rather interesting substance which we added to the paint. Rather good, don't you think? ___

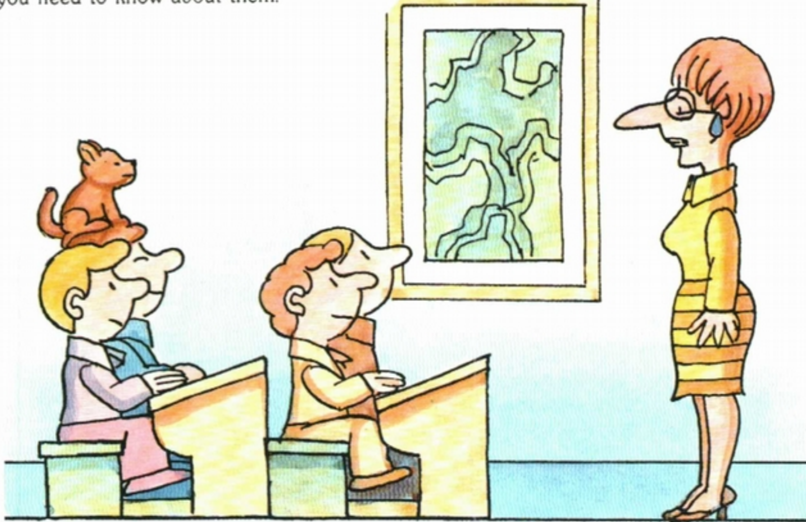
You used the lab? Oh, Stig! Article 96 of the School Rules says that school facilities must not be used for any activity other than didactic ones. Do you know you could be expelled for this? ___

Oh. I didn't think about that, really... ___

Well, well, well. What have we got here, then? ___

Oh, God. Hello, headmaster. ___

I think you three had better come to my study, don't you? ___



Apart from the passives, thoug, there are a few words or expressions which you haven't met before. The first appears when Jim comes along: **You must be out of your mind!** The phrase **to be out of one's mind** means, of course, **to be completely mad!**

Then there are three verbs that we need to look at: **to act, to quote** and **to disfigure**. Now, you've seen **to act** before, of course, but never quite in this sense. Maggie wants to say at this point that Jeffers has been given the job of looking out for teachers. He doesn't do it very well, as you'll discover! When you **quote** something, you say it with the exact words which were originally used. And when you **disfigure** something, you make something look worse by completely ruining its appearance.

Finally, notice the little word **lab**. This is actually short for **laboratory.**

UNIT 92

Advancing towards 'A' levels



Fortunately for our three friends, however, things don't go as badly as they had thought. Perhaps the headmaster recognised a nascent artistic talent in the young Maggie! In any case, they arrive at the sixth form, and finally have to start thinking about the 'A' level examinations that will be taking place soon.

As you'll probably remember, 'A' levels are the examinations that students in Upper School take when they reach the age of 18. The 'A' stands for Advanced. These examinations can take various forms, depending on the subject. You'll notice, for example, that Maggie has to do a **practical**, which is an examination in which you have to show how skilful you are at doing something; in Maggie's case, it's painting a picture. There are **orals**, too, but these are only for language students.

The little word **now** appears on a number of occasions in this dialogue, and, as you can see, it is often used in a rather different way from its usual Italian equivalent.



If you would like to know more about this word, which can be either a noun, an adverb or a conjunction, check up in the VOCABULARY section.

There is one other little expression that needs to be explained, and it appears in this sentence: **Every now and then she stays in the labs after the lesson to do some experiments of her own**. The little phrase **of one's own** is actually quite common in English, and is used to show that somebody owns the thing they are talking about: **After twenty years' teaching, he had saved enough money to open a school of his own**. Here, though, Stig clearly doesn't possess her experiments. Maggie is using the phrase in a metaphorical way to explain that sometimes Stig does some experiments by herself which aren't necessarily a part of the normal course of study.

Exam time

Maggie is sitting at the lunch table waiting for Stig, when along comes Jim. Notice how the two speakers use the word **now** in different ways:

Hello, Maggie. Have you seen Stig? She's usually here by now. ___

Yes. She's coming. Every now and then she stays in the labs after the lesson to do some experiments of her own. How are your applications for university going? ___

Alright, I suppose. I'm now waiting for replies from five different universities. I don't think Cambridge'll accept me. I should get a place at London, though. ___

You want to do law, don't you? ___

Yes, that's right. ___

That doesn't surprise me. ___

What's that supposed to mean? ___

Nothing. When are your 'A' levels? ___

On the 6th and 9th of June. ___

Not long to go, then. ___

You're right. From now on, I'm going to have to study pretty hard. ___

We all are. Mine are just after yours. ___

Are they? ___

Yes. The practical's on the 13 th. And Art History's on the 16th. ___

Have you been offered a place at college yet? ___

Yes. I've been accepted by Slade. ___

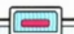
Oh, that's good. With any luck we'll all be in London at the same time. ___

What, Stig as well? ___

Yes. Didn't you know? Stig's been offered a place at Imperial College to do Chemistry. ___

Now, that is news. She never told me anything. ___

Well, you know what she's like. Got her head in the clouds most of the time. ___



A London pub

Jim, Maggie and Stig meet in a London pub just before their final examinations. In this dialogue, too, you'll find a lot of passive sentences. Note the way they are used:

Jim! Maggie! How are you? ___

Hello, Stig. Fine, fine. How's the mad scientist? Cooked up anything of interest recently? ___

I wish they'd let us. Our caretaker closes all the labs at eight. ___

Too right. If they left you in there all night you'd blow the place up. ___

Have you heard the news about dear old Maggie here? Her first exhibition is being set up right now at the Slade. ___

No. You're joking. ___

Oh, no, I'm not. Watch out, David Hockney. Here comes Maggie Bligh. ___

That's really good. ___

Thanks, Stig. I'm glad someone can appreciate artistic talent when they see it. How are things going with you, anyway? ___

Oh, very well. Finals are only a few months away, as you know. ___

What about that PhD place that you were talking about? ___

Oh, well, I don't know it that'll come off. My prof said I was being considered for it, but I don't know if I'll get it. ___

You don't sound very hopeful. ___

I'm not. There's a lot of competition. ___

But I thought they needed all the chemists they could get to reinforce the industrial backbone of this great nation. ___

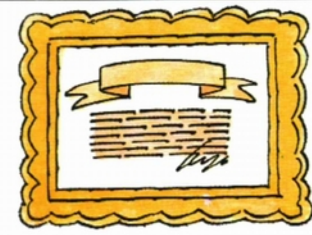
That's what they say. But people with PhDs usually go into university teaching in any case, so I don't know. ___

Come on, Stig. Cheer up. At least you'll be able to get a job once you've finished. Which is more than we can say for poor old Maggie here. She'll end up painting large anti-authoritarian slogans all over the walls of the city, just as she did in Middle School. ___

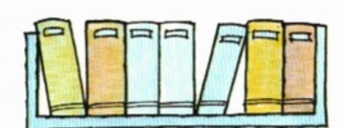
The Mathematical Bridge

The University of Cambridge is famous for the many bridges that lead out of the colleges across the river Cam, which flows right through the city of Cambridge. Some of these are rather interesting: the Bridge of Sighs, for example, which leads out of St John's College and is modelled on the famous bridge in Venice which once spanned a canal there and led into the prison.

But probably the strangest bridge of all is the Mathematical Bridge. It was built in 1749 by a professor of mathematics, who constructed it by putting together pieces of wood and a few pegs according to a precise geometrical pattern. This allowed it to stay in place by itself. Unfortunately, however, the wood eventually started to decay and, after much discussion, the Universtity decided to replace it according to the original design. The trouble was nobody had the original design and, when the original bridge had been dismantled, nobody could work out how the professor had put it together. So when they put the bridge together again they had to use nails to make sure it didn't fall down!



And now it's time for the finals



Jim's prophecy comes true, and all three students find themselves living and studying at London: Jim is at London University, Maggie is at the Slade School of Fine Art and Stig is at Imperial College, which specialises in the sciences.

The next time we meet them, they are already at university; in fact, they are near the end of their university careers, and are all ready to take their **finals**. As you may know, English universities are different from Spanish ones in the way they organise their examinations. It's not possible to take them at intervals during the year. Instead, students take all their exams in June or July. The **finals** which Stig mentions are the last, and usually the most important, examinations which a student has to take, and come at the end of the last year.

There are a couple of interesting phrasal verbs which appearr in the dialogue, as well. The first is **to cook up**. The meaning is actually quite close to **to cook**, but the addition of the preposition **up** gives it the idea of something elaborate and, perhaps, a little mysterious (witches cook up potions, for example). The second is **to come off**, which appears in Stig's reply to Jim's question about the PhD place: **Oh, well, I don't know if that'll come off**. Here, the verb means **to succeed**.

And what about Jim's expression **Too right?** This very colloquial expression was originally Australian, but is now rapidly spreading to the United Kingdom. You can use it (in an informal situation with friends, of course) to agree emphatically with something. Here, Jim obviously believes the caretaker is justified in closing the laboratory. He's obviously worried about the damage Stig might cause!

Finally, there's the **caretaker** himself. As you'll probably be able to guess from the context, a **caretaker** is a person employed to **take care** of a large public building, usually a school or an educational institution of some kind. He or she does the cleaning, makes minor repairs, and closes everything when the last person has gone home.

It's a wide, wide, wide world



Their education finished, Jim, Maggie and Stig go out into the world to make a place for themselves. Maggie has become an artist (and has remained something of a rebel), Stig is still as involved in her experiments as ever, and is now working for a very large multinational company, and Jim is practising law in London. But despite their different careers and lifestyles, the three friends remain in contact, even if they don't see as much of each other as they used to. One day, Maggie receives a phone call from her old friend...

And the first thing she says to her is: **Stig? How are you? I haven't heard from you in ages**. The little preposition **in** is used in an interesting way here. When it's followed by a plural noun which refers to a period of time (**ages, weeks years** and so on) it's actually a synonym of **for**. More often than not, you'll find it used this way in negative sentences.

The next word you'll come across which could cause problems is **test tube**. This is a small tube of very thin glass which is open at one end and is used in laboratories for scientific experiments.

You'll also find the term **merchant bank** in the course of the dialogue. This is a kind of bank which specialises in dealing with businesses rather than with individual people. There are a lot of these in the City of London, as you can imagine.

But probably the strangest expression in the whole of this Unit appears when Maggie is talking about George Harding's sponsorship of her new exhibition: **he's willing to put his money where his mouth is**. What Maggie wants to say is that George Harding is so convinced that she is a good artist that he is willing to offer practical proof of his belief, in this case by supporting her exhibition financially. This expression is very colloquial and is often used in a humorous way.

Maggie, however, doesn't have any money to put anywhere, because, as she says to Stig, she is **broke**: **you can pay because I'm broke**. As you've probably already guessed, **to be broke** in this context means **to be completely without money**.

Put your money where your mouth is

Maggie is working late at her studio one evening when her phone rings:

Hello? ___

Hello, Maggie. Stig here. How's it going? ___

Stig? How are you? I haven't heard from you in ages. Where have you been? ___

The States. ___

The States? What were you doing in that capitalists' paradise? ___

I was visiting the UNIC labs in California. They are believed to be the most advanced chemical labs in the world, and after what I saw last week, I have to say I agree. Maggie, they're marvellous. They've got things over there that we can only dream about. I'm seriously thinking of applying for a job there. ___

No, Stig! Don't sell your soul to the devil for half a dozen test tubes! Save what's left of your human dignity! Don't do it! Besides, what would I do without you? You're the only sane person I know apart from that lawyer. ___

You're not talking about Jim, I suppose? ___

Of course I am. Who else? I consider him to be the most bloodthirsty man in London. Do you know he's managed to get three people sentenced to life imprisonment this week? That man should be put in prison himself, if you ask me. ___

Come on, Maggie. He's only doing his job. Anyway. How are things going with you? ___

Oh, not too bad, I suppose. Another exhibition is being organised for next week, so I'm rather busy at the moment. It's being sponsored by George Harding. Would you believe it? ___

George Harding! And you talk about me selling my soul to the devil! That man is the managing director of the biggest merchant bank in the City! ___

Yes, I know. But he considers me a genius, and he's willing to put his money where his mouth is, so I'm not complaining. Anyway, I have to say I agree with him. About my being a genius, I mean. ___

You always were the modest one, weren't you? Where is all this happening, anyway? ___

At the Slocum Galleries in Bond Street. Why don't you come and have a look? We can have a drink and I'll give you a thousand good reasons why the USA is not to be taken into consideration as a place of work. ___

Okay. Will you be there on Tuesday? I can drop in about lunchtime. ___

That would be fine. I'll take you to a wonderful little pub I know and you can pay because I'm broke. Unless you buy one of my paintings. ___

Maggie, I dont' even understand your paintings. ___

Alright, then. I'll sell you my autograph. That'll be worth just as much in a few years' time. ___



En los confines del mundo, las Columnas de Hércules

Según la mitología clásica, el estrecho de Gibraltar fue abierto por Hércules separando con fuerza sobrehumana los montes de Calpe y de Abila. Desde entonces las dos alturas, bautizadas precisamente Columnas de Hércules, marcaron el límite occidental del mundo habitado, el umbral más allá del cual reinaba lo desconocido, la ultratumba. El nombre de Calpe, utilizado en toda la época romana, cayó en desuso con la entrada de los musulmanes. Lo sustituyó Gibraltar, adaptación de Giabal al-Tariq, que significa 'monte de Tariq', el caudillo bereber que desembarcó en la costa española en el 711. Arriba, una vista del estrecho, y al lado, el faro de punta Europa.





Un afortunado pasaje obligatorio

El exiguo territorio de Gibraltar (apenas 6 kilómetros cuadrados) no posee recursos naturales. La aspereza del terreno y el clima seco impiden la práctica de la agricultura, en tanto que el subsuelo es pobre en minerales nobles. No obstante, la ubicación en el único punto de comunicación entre el mar Mediterráneo y el océano Atlántico lo convierten en una envidiable estación de control del tráfico naval. Por esto, a la importancia militar y estratégica del puerto (en las fotos), hoy día ciertamente redimensionada, se une un valor comercial. El pasaje y el intercambio de mercancías son intensísimos, y determinan las dos mayores fuentes de ingresos: los derechos portuarios y las tasas aduaneras.



A face from the past

As you go through this dialogue, listen carefully to the pattern of the stresses:

Ah! There you are, Maggie. How are you? Sit down. Like a drink?

Hello, Jim. Yes, I'd love one. Where's Stig?

She'll be here at any moment. There's someone else here I want you to meet, though. Remember the face?

My God. Stephen Jeffers! What are you doing here?

Oh, I'm over from the States for a couple of weeks and I decided to call up a few old friends.

The States? Not you, as well! What are you doing over there?

I teach at University. Can you believe that? I'm a prof at Ohio!

What do you teach?

French and Italian literature.

Well, well, well. You have come a long way. Have you been in contact with any of the others?

Oh, yes. And I've had some surprises, as well. Do you remember Victor Cash, for example? He's now the manager of his own computer firm.

That doesn't surprise me.

And the other day, while I was walking down Mayfair, I met Melanie Scrumptious. She was stepping out of a car. A very large car with a chauffeur in the front. Did you know she'd married George Harding? You've heard of George Harding — the merchant banker?

Oh, yes. I've heard of George. Well, well, well. Melanie and George Harding. Now I wonder if she had anything to do with it...

With what?

Oh, nothing. Carry on.

Well, I think Jim's got something to tell you that is even more interesting.

I certainly have. Do you remember Richard Dill, by any chance?

Oh, now could I forget Richard Dill? He is probably the most obnoxious person I've ever met.

Well, you remember he had been chosen byd his rich grandfather as his successor? You remember his grandfather had all those breweries down in Cornwall and Devon?

Oh, yes. I remember alright.

Well, the other day a friend of mine asked me for some advice about a case. A man who was trying to prove that his grandfather wasn't of sound mind when he wrote his will. All rubbish, of course. Well, I looked at it. Beautiful case. 'You can come down on him like a ton of bricks,' I said. 'The man's obviously willing to sell his soul to the devil for a share of the money.' Anyway, I decided to go along to see how my friend handled the case. Walking into court, I saw the person who was trying to get the money. Guess who it was.

No! Not Richard!

Yes.

Do you remember Jeffers?

A few years later, Jim invites Maggie and Stig out to the pub to meet an old friend. It's Jeffers, the boy who, all those years ago, was supposed to act as look-out while Maggie and Stig were painting their mural. He's come back from the USA, where he works, and is looking up some old school friends...

This dialogue is an excellent opportunity for you to extend your knowledge of the 'rhythmic units' which you started to look at in the last Unit. This time, you'll find a lot of them which contain two stressed syllables. These can come together, of course, as in Jim's sentence **Sit down**, but more often they are separated by one or more unstressed syllables: **Like a drink?**; **Beautiful case**. And they can be preceded by one or more unstressed syllables as well: **a ton of bricks; I'm over from the States; I'm a prof at Ohio!**

As you listen, then, keep your ears open for these 'rhythmic units' with two stresses.



UNIT 92

Historias de viejos compañeros de escuela

En la primera conversación vuelve a entrar en escena Richard, el mimado play-boy que en la Unidad 88 había esperado en vano heredar una fortuna de su difunto abuelo y que, como se ha visto en las páginas anteriores, trató de impugnar el testamento, pero sin mucho éxito. Ahora, sin dinero, debe dejar de lado su altivez y ponerse a trabajar para vivir.

En la segunda conversación encontrará a otro personaje, citado en la sección LISTENING: Victor Cash, propietario de una empresa que se ocupa de informática. Cuando una empleada suya se introduce por error en el archivo informático de un banco, Mr Cash descubrirá algo muy interesante gracias a un viejo compañero suyo de escuela, el abogado Jim Cropper.

Entre los vocablos que aún no conoce merecen comentarse **hoity-toity**, un adjetivo un poco en desuso para describir a una persona altanera que se cree superior a los demás; **rough**, que en este contexto quiere decir 'desafortunado', 'injusto'; la expresión **to work for a living**, que significa 'ganarse el pan'; **old son**, que corresponde más o menos al español 'muchacho'; **naughty**, que quiere decir 'malo', 'travieso', usado sobre todo con referencia a los niños, si bien en este contexto es utilizado en sentido irónico. Deben citarse también **foreman**, que indica 'jefe' o 'capataz', y **pincers**, las 'tenazas'. Finalmente, un par de verbos: **to run**, que en este caso quiere decir 'administrar', y **to find someone out**, que significa 'descubrir a alguien'.



SILLY DILLY

~ **Oi! You! What's your name? ___**
~ **Mr Richard Dill. ___**
~ **Oh. Mr Richard Hoity-Toity Dill. Who do you think you are? The Queen of bleeding Sheba? Come over here and give me a hand. ___**



Doing it all by degrees

Education in the UK follows a rather different course from education in Spain. To begin with, the school day usually starts at nine o'clok in the morning but finishes at four o'clok in the afternoon. The academic year is longer, it usually begins (for all schools) in the first week of September and ends in mid-July.

The divisions between the kinds of school, however, are not very different from those in Spain. Usually students in the UK start at a First School (which caters for pupils from the ages of 5 to 8) or a Primary School (which takes children from 5 to 11 years of age). Then they move on to a Middle School, where they stay until they are 14, and from there they go to Upper School until they are 16. At this age students often take a number of GCSEs (General Certificate of Secondary Education). If they want to, they can stay on for 'A' levels (usually in two, three or four subjects), which are normally taken at the age of 18. Most students specialise at this point either in science subjects or in arts subjects.

At university, though, the differences between the two systems begin to show once more, and this time they are even more apparent. Here, we are used to people spending five, six or seven years to get a degree, often working at the same time. In the UK, only a few degree courses last more than three years. The reason is that nearly all university students study fulltime (they are automatically given money to do this by the government when a university offers them a place). In addition, degree courses tend to be much more specialised than in Spain. A student taking a degree in computer science, for example, will spend almost all of his or her time dealing with just one subject: computer science.

BUGS

~ Mr Cash! Mr Cash! ___
~ Coming, Tina. What is it? ___
~ I think there's something wrong with the computer. ___
~ Let's have a look. What the hell's this? ___
~ I don't know. I was trying to link up to Datacom in Manchester, and I think I must have pressed the wrong button or something, because all these figures came up on the screen. ___
~ Now, then. Let's have a look. ___
~ Uh-huh... Uh-huh... Ahh... I see. ___
~ What is it, Mr Cash? ___
~ Well, it looks as if you've managed to get into the computer system of some bank or other. But the problem now is how do we get out? Now then, let's have a look... hang on a second. ___
~ What's wrong? ___
~ Jim Cropper. ___
~ Who? ___
~ Jim Cropper. It's the name on this account. We were at school together. Well, wel, well. Fancy that. Jim Cropper. He's a big lawyer in the city now. Hold on. What's all this, then? ___
~ Mr Cash... don't you think you ought to try and get out of the programme? Isn't it secret or something? ___
~ Yes, I know, but this is rather interesting... I see £ 20,000 have been paid into his account every month. Now I wonder who by? Let's have a look. ___
~ Mr Cash... ___
~ Oh. A large merchant bank, eh? I bet old Jim's been doing something naughty. He'll get arrested if he's found out, that's for sure... ___
~ Hello? Yes. Er... yes... I know... I don't know how it happened... We're trying to get out of the programme now... Yes... Yes, of course... Mr Cash? ___
~ Yes? ___
~ It's Lyons National Bank. They want to know what you're doing looking at their computer files... ___

~ Listen. If I were you, I would mind the way I talk to people. ___
~ Oh. Would you? Listen, Mr Silly Dilly. If you don't get over here as fast as your horrible little legs can carry you, I shall have a word with the foreman. Now, come on. ___
~ Alright, alright. There's no need to get upset. I'm coming. ___
~ Hold this. Not with your hands. Use the pincers. ___
~ Like this? ___
~ That's it. How come you're here anyway? You don't seem the sort of person to be working in a place like this. ___
~ No. Well, it's a long story. You see, my grandfather owned a number of breweries down in Cornwall. The ones that make Chyandour Rum. ___
~ *Oh, yes? What are you doing* here, then? ___
~ Well, my grandfather used to give me all the money I wanted. And he promised me that he would let me run the brewery and the distillery when he died. ___
~ So what happened? ___
~ Just before he died, he changed his mind. He gave everything *to all of my cousins and cut me* off without a penny. ___
~ That was a bit rough. So now you've got to work for a living. ___
~ Yes, that's right. Everything was so different, once. I used to have a beautiful girlfriend — Barbara her name was — who I used to treat awfully. I used to have a Rolls. I even used to go sailing *on my grandfather's yacht.* ___
~ So how did you get this job, then? ___
~ My cousin Mary got it for me. She's friendly with the manager, apparently. ___
~ Oh, well. Never mind, old son. Welcome to the working class. ___

UNIT 92

¿Qué sucede si eres descubierto por un profesor?



La forma pasiva

Lo que sigue es una revisión de los aspectos principales de la forma pasiva de los verbos, que ya ha sido tratada en más de una ocasión. Las transformaciones más importantes que se verifican en el paso de la forma activa a la pasiva son tres: el objeto directo de la frase activa se transforma en sujeto de la pasiva; el sujeto de la frase activa se transforma en complemento agente, introducido normalmente por la preposición **by** (o, si se trata de un complemento de instrumento, por **with**); el verbo adopta la forma pasiva, que se obtiene con el verbo **to be**, conjugado en el mismo modo y tiempo del verbo en la forma activa seguido por el **past participle** de este último. Es oportuno recordar que algunas formas verbales continuas prácticamente no se usan nunca en la forma pasiva, si bien gramaticalmente son correctas. Estas formas están indicadas con un asterisco en el cuadro sinóptico de al lado. En presencia de un verbo modal, la forma pasiva se obtiene con el **passive infinitive** o con el **perfect passive infinitive**:

The human spirit mustn't be repressed by the establishment.
Did you know you could have been expelled for that?

Verbos que rigen dos objetos. En inglés hay muchos verbos que rigen un objeto directo y uno indirecto, como por ejemplo **to give, to lend, to offer, to promise, to send, to show**. El objeto directo normalmente se refiere a una cosa; en cambio, el indirecto a una persona:

She gave her sister the book.
Tom lent Maggie his lecture notes.

Cuando una frase con dos objetos es pasada a la forma pasiva, normalmente el objeto indirecto se transforma en sujeto de la frase, pero también el objeto directo puede desempeñar esta función. La elección entre las dos construcciones depende del elemento de la frase que se quiera destacar:

Her sister was given the book.
She book was given to her sister.
Maggie was lent the lecture notes.
The lecture notes were lent to Maggie.

Atributos y aposiciones. Con algunos verbos, el objeto directo puede ir seguido por un atributo o por una aposición:

They considered her a genius.
They elected Stig leader of the group.
His classmates called him stupid.

Pasando estos ejemplos a la forma pasiva, se advierte que el atributo o aposición mantiene su posición después del verbo, mientras que el objeto directo se transforma en sujeto: .

She was considered a genius.
Stig was elected leader of the group.
He was called stupid.

FORMA PASIVA DE LOS TIEMPOS VERBALES	
simple present	What happens if you're seen by one of the teachers?
present progressive	Another exhibition is being organised for next week.
simple past	Stig was offered a place at Imperial College to do Chemistry.
past progressive	My prof said I was being considered for a PhD place.
present perfect	Jeffers has been placed on the roof to act as look-out.
* present perfect progressive	How long have these experiments been being done?
past perfect	He had been chosen by his rich grandfather as his successor.
* past perfect progressive	I wondered how long she had been being interviewed.
future	You'll be offered a PhD place at UCLA.
* future progressive	You'll be being told in the near future.
future perfect	The new lab will have been finished by the end of term.
* future perfect progressive	By next Christmas, the school will have been being built for three years.
futuro intencional con **going to**	Stig is going to be invited to the party.

Oraciones objetivas. Si el verbo de la oración principal tiene como objeto otra oración, la forma pasiva se puede obtener utilizando como sujeto el pronombre **it**. Esta estructura corresponde, en la mayor parte de los casos, a la construcción española introducida por el 'si' impersonal:

People thought that UNIC's labs were the best in the world.
It was thought that UNIC's labs were the best in the world.
Nobody knew whether there were any places left on the course.
It was not known whether there were any places left on the course.

La construcción con el infinitivo. Muchos verbos rigen una construcción con el objeto directo seguido por el infinitivo. Tales construcciones no pueden ser transformadas en forma pasiva:

We wanted Stig to become the leader of the group.
We like our students to follow the school rules.

No obstante, existen algunas excepciones constituidas por verbos que sirven para requerir, ordenar o conceder un permiso, tales como **to ask**, **to tell**, **to allow**, **to advise**, **to expect**, **to order**, etc., junto a verbos que sirven para comunicar pensamientos u opiniones, como **to consider**, **to know**, **to believe**, **to presume**, **to report**, etc. Estos verbos pueden ser transformados a la forma pasiva.

The faculty secretary asked me to send a stamped addressed envelope.

I was asked to send a stamped addressed envelope.

People believe their labs to be the most advanced in the world.

Their labs are believed to be the most advanced in the world.

El verbo **to say** constituye un caso particular, dado que acepta la construcción con el infinitivo solamente cuando aparece en una frase en la forma pasiva:

They say she's a famous artist.

She's said to be a famous artist.

Algunos verbos que en la forma activa pueden ir seguidos por el objeto directo y por el infinitivo sin **to**, como por ejemplo **to hear**, **to see**, **to help**, **to make**, en la forma pasiva necesitan la partícula **to**:

Stig saw her come out of the exhibition.

She was seen to come out of the exhibition.

The headmaster made them tell him everything.

They were made to tell everything.

En esta sección ha aprendido:

- revisión de la forma pasiva de los verbos;
- la pasiva de los verbos que rigen dos objetos;
- la pasiva de frases con atributos y aposiciones;
- la pasiva de las oraciones objetivas;
- la pasiva de la construcción con el infinitivo: el caso particular del verbo **to say**.



Astilleros y bases militares

Las actividades productivas de Gibraltar giran en torno al sector naval. Además del nutrido tráfico comercial cuyo centro es el puerto, también las bases de la marina británica y los astilleros de reparación (en la foto) proporcionan buenas posibilidades de empleo. Por otra parte, aunque al margen de las iniciativas lícitas, no debe subestimarse el peso de las operaciones de contrabando, originadas por la existencia de un puerto franco. En su mayoría, la población activa trabaja en las bases militares británicas, junto a un millar de personas procedentes de España. Entre las pocas industrias pueden mencionarse las tabacaleras, las fábricas textiles y de conservas.

UNIT 92

Cazando 'liebres' en los campos de Rugby

En los recuerdos de los ingleses a menudo abundan los episodios relacionados con el período del colegio, con las travesuras y la atmósfera de alegre pero a veces cruel camaradería que el sistema escolar británico favorece gracias a las **boarding schools**, en régimen de internado. Por lo tanto, es natural que también la literatura inglesa sea rica en obras que describen el ambiente escolar.

La novela más famosa de este tema es **'Tom Brown's Schooldays'**, de 1857, donde se narran las aventuras de Tom Brown, que asiste a la famosa escuela privada de Rugby, cuna del deporte homónimo.

Uno de los juegos preferidos de los estudiantes del exclusivo **college** es el **Hare and Hounds** (liebres y perros). A dos muchachos, las 'liebres', se les atan bolsas llenas de papel. Seis minutos después de la partida de las 'liebres', que mientras corren dejan atrás pedazos de papel, un nutrido grupo de muchachos, los 'perros', empieza la caza siguiendo las huellas. Los 'perros' tienen que tratar de capturar las 'liebres' antes de que éstas lleguen a la escuela. Tom y sus dos amigos deciden participar en el juego; pero el recorrido es de más de ocho millas y los tres, mientras corren, se pierden por el campo. En el episodio aquí presentado regresan muy tarde, pero según las reglas de la escuela, todo aquel que llegue después del cierre del portón debe presentarse al director Thomas Arnold.

TOM BROWN'S SCHOOL DAYS
BY AN OLD BOY

'That's the library door', said East in a whisper[1], pushing Tom forwards. The sound of merry[2] voices and laughter came from within[3], and his first hesitating knock[4] was unanswered[5]. But at the second, the Doctor's[6] voice said, 'Come in,' and Tom turned the handle[7], and he, with the others behind him, sidled[8] into the room.

The Doctor looked up from his task[9], he was working away[10] with a great chisel at the bottom of a boy's sailing boat[11], the lines of which he was no doubt fashioning[12] on the model of one of Nicias' galleys[13]. Round him stood three or four children; the candles burnt brightly[14] on a large table at the further end[15], covered with books and papers, and a great fire threw a ruddy glow[16] over the rest of the room. All looked so kindly, and homely[17], and comfortable, that the boys took heart[18] in a moment, and Tom advanced[19] from behind the shelter[20] of the great sofa. The Doctor nodded[21] to the children, who went out, casting curious and amused glances[22] at the three young scarecrows[23].

'Well, my little fellows,' began the Doctor, drawing himself up[24] with his back to the fire, the chisel in one hand and his coat-tails[25] in the other, and his eyes twinkling[26] as he looked them over[27]; 'what makes you so late?'



Al lado y en la página siguiente, dos ilustraciones tomadas de la novela 'Tom Brown's Schooldays', escrita por Thomas Hughes en 1857.

1. **In a whisper:** en voz baja.
2. **Merry:** alegre.
3. **From within:** desde dentro.
4. **Hesitating knock:** llamada indecisa (a la puerta).
5. **Unanswered:** sin respuesta.
6. **Doctor's:** se trata del doctor Thomas Arnold, director de la escuela.
7. **Handle:** manija.
8. **Sidled:** del verbo **to sidle**, que significa 'caminar torcido, de lado'.
9. **Task:** tarea.
10. **He was working away:** estaba trabajando activamente.
11. **Sailing boat:** velero.
12. **Fashioning:** del verbo **to fashion**, que significa 'modelar', 'dar forma'.
13. **Nicias' galleys:** las galeras de Nicias. Se trata del general ateniense que fue estratega durante la guerra del Peloponeso y condujo la desastrosa expedición a Sicilia en el 415 a. C., durante la cual fue capturado y ajusticiado por los siracusanos.
14. **Brightly:** luminosamente.
15. **At the further end:** en el extremo más lejano.
16. **Threw a ruddy glow:** lanzó un resplandor.
17. **All looked so kindly, and homely:** todo parecía tan dulce y acogedor. **Kindly**, en este caso, no es adverbio sino adjetivo.
18. **Took heart:** se animaron.
19. **Advanced:** avanzó.
20. **Shelter:** protección.

'Please, sir, we've been out Big-side[28] Hare-and-hounds and lost our way.'

'Hah! you couldn't keep up, I suppose?'

'Well, sir,' said East, stepping out[29], and not liking that[30] the Doctor should think lightly[31] of his running powers[32], 'we got round[33] Barby all right, but then –.'

'Why, what a state you're in, my boy![34]' interrupted the Doctor, as the pitiful condition[35] of East's garments[36] was fully revealed[37] to him.

'That's the fall[38] I got, sir, in the road,' said East, looking down at himself; 'the Old Pig[39] came by –.'

'The what?' said the Doctor.

'The Oxford coach, sir,' explained Hall.

'Hah! yes, the Regulator[40],' said the Doctor.

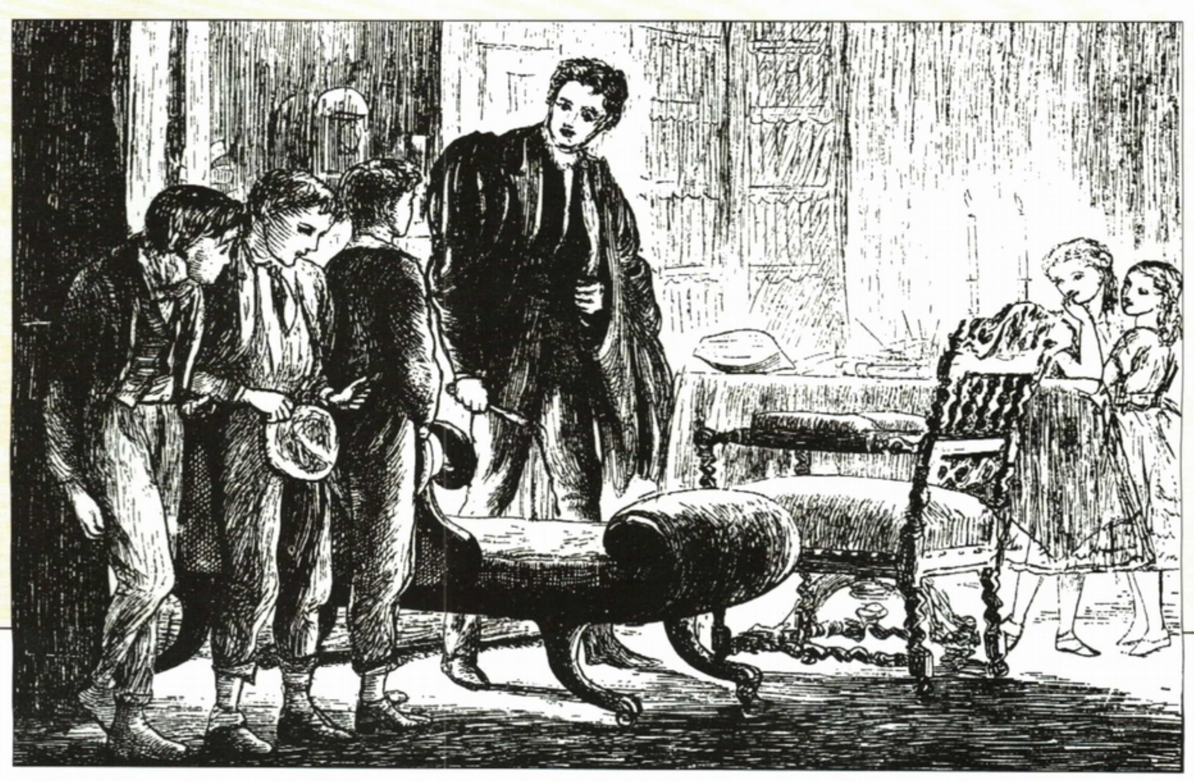
'And I tumbled on my face[41], trying to get up behind[42],' went on East.

'You're not hurt, I hope?' said the Doctor.

'Oh no, sir.'

'Well now, run upstairs, all three of you, and get clean things on, and then tell the housekeeper[43] to give you some tea. You're too young to try such long runs. Let Warner[44] know I've seen you. Good night.'

'Good night, sir.' And away scuttled the three boys[45] in high glee[46].

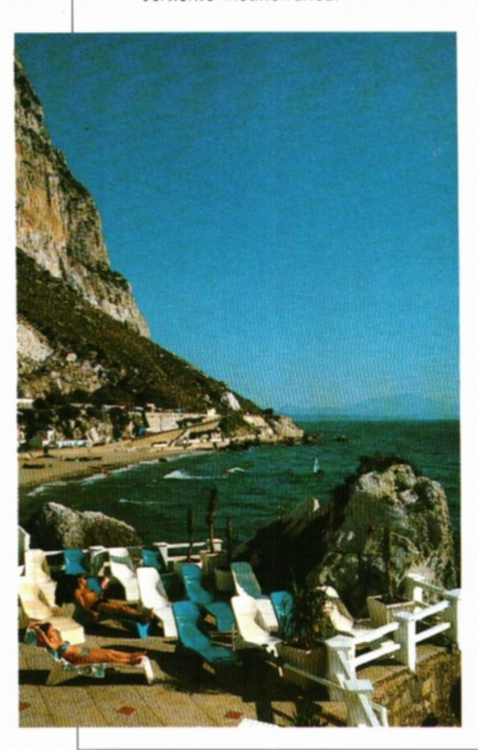


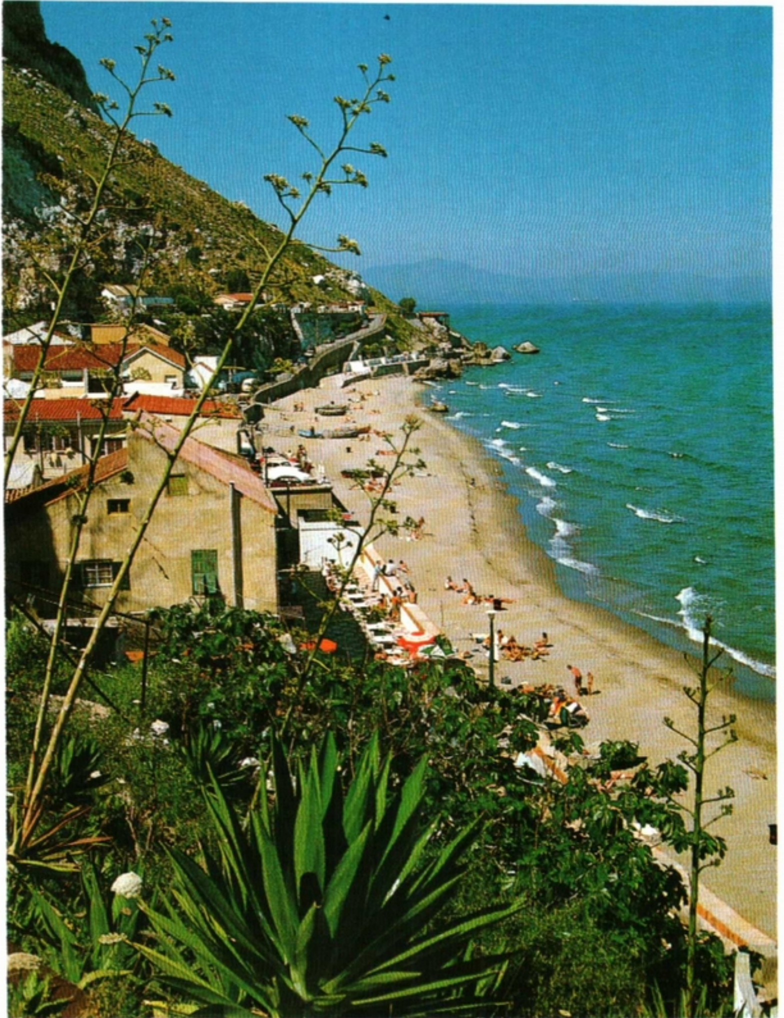
21. **Nodded:** hizo un ademán con la cabeza.
22. **Casting curious and amused glances:** lanzando miradas curiosas y divertidas.
23. **Scarecrows:** espantapájaros. Los tres escolares se habían embadurnado de fango mientras corrían por los campos.
24. **Drawing himself up:** alzándose, enderezándose.
25. **Coat-tails:** colas del frac.
26. **Twinkling:** centelleantes.
27. **As he looked them over:** mientras los observaba de la cabeza a los pies.
28. **Big-side:** el terreno que circunda la escuela de Rugby está dividido en dos partes, el **big-side** y el **little-side**. En el **big-side** juegan todos los escolares, incluidos los mayores; en el **little-side**, normalmente, juegan sólo los alumnos más jóvenes. Un partido que empieza en el **big-side** es, por lo tanto, mucho más comprometido que uno que empieza en el **little-side**.
29. **Stepping out:** avanzando.
30. **Not liking that:** no gustándole que.
31. **Lightly:** a la ligera.
32. **Running powers:** capacidad de correr. A East no le gustaba la idea que el director pudiese considerarlo incapaz de realizar una larga carrera.
33. **We got round Barby:** hemos merodeado alrededor de Barby. Barby es un pequeño pueblo de los alrededores.
34. **'Why, what a state you're in, my boy!':** ¡pero en que estado estás, muchacho mío!. **Why**, en este contexto, es una interjección que el director usa para manifestar sorpresa.
35. **Pitiful condition:** condiciones lamentables. Note que la expresión inglesa usa el singular.
36. **Garments:** prendas.
37. **Revealed:** reveladas.
38. **Fall:** caída.
39. **Old Pig:** se trata del apodo que los muchachos habían puesto al carruaje que iba de Rugby a Oxford.
40. **Regulator:** es el nombre exacto del carruaje mencionado.
41. **I tumbled on my face:** he caído golpeándome la cara.
42. **Trying to get up behind:** tratando de subir por atrás.
43. **Housekeeper:** ama de llaves.
44. **Warner:** es el apellido del bedel de la escuela.
45. **And away scuttled the three boys:** y los tres muchachos se alejaron corriendo.
46. **In high glee:** en el colmo de la alegría.



Una Babel europea

La feliz mezcla de idiomas que existe en Gibraltar es el resultado de una historia muy agitada. Aquí se han alternado en el curso de los siglos españoles, árabes e ingleses y por aquí han transitado navegantes de diversas procedencias. Aún hoy día, si bien el idioma oficial es el inglés, la mayor parte de la población se expresa en el habla andaluza, pero no es raro escuchar también portugués y hasta italiano, hablado por una nutrida colonia genovesa. En las fotos, Catalan Bay, una zona turística en la vertiente mediterránea.







¡Vamos, anímate, amigo!

cheer up!	¡vamos, anímate!
every now and then	de vez en cuando
hoity-toity	presuntuoso, altivo
old son	muchacho, amigo
too right!	¡precisamente!, ¡ya lo creo!



(to) absorb	absorber
(to) act	actuar
anti-authoritarian	antiautoritario
(to) appreciate	apreciar
backbone	columna vertebral
besides	además
bloodthirsty	sediento de sangre
broke	estar sin blanca
by now	a esta hora
capitalist	capitalista
caretaker	portero, bedel
chemist	químico
college	colegio universitario
(to) come off	tener éxito
(to) cook up	inventar
didactic	didáctico
dignity	dignidad
(to) disfigure	desfigurar, estropear
(to) dream	soñar
(to) expel	expulsar
facility	equipamiento
finals	exámenes finales
foreman	capataz
genius	genio
hopeful	esperanzado
idiotic	idiota
in ages	desde hace mucho tiempo
lab	laboratorio
lifestyle	estilo de vida
liquid	líquido
look-out	centinela
merchant bank	banco de negocios
modest	modesto
nascent	naciente
naughty	malvado, travieso
now	ahora, enseguida, ya, en tales condiciones
obnoxious	odioso
of one's own	por su cuenta
oral	examen oral
paradise	paraíso
pincers	tenazas
(to) possess	poseer
practical	examen práctico
property	propiedad
(to) quote	citar



Synonyms and antonyms

En esta Unidad dedicada a la escuela, conviene puntualizar inmediatamente que la palabra española 'instrucción' no tiene correspondencia con la inglesa ***instruction****, sustantivo contable, a menudo usado en plural, que significa 'orden':* ***My boss gave me precise instructions on how to write a report****. Además, en su segunda acepción,* ***instruction*** *es un sustantivo no contable que define el acto de instruir o enseñar y se usa frecuentemente con referencia a una técnica:* ***A group of young pilots were under instruction at Edwards Air Force Base****.*

En cambio, el término español 'instrucción' se traduce como ***education****:* ***He received a first-class education at Eton and Cambridge****. Debe subrayarse que este sustantivo, junto al adjetivo correspondiente* ***educated****, no tiene nada que ver con la 'buena educación'.* ***An educated young woman****, por lo tanto, no será 'una mujer joven de buenas maneras', sino 'una mujer culta que ha recibido una buena instrucción'. Del mismo modo, si oye decir que un inglés tiene un* ***educated accent****, significa que ha adquirido el acento típico de quien tiene una cultura universitaria.*

Sin un duro

(to) be of sound mind	estar sano mentalmente
(to) be out of one's mind	estar loco
(to) come down on someone like a ton of bricks	ser muy severo con alguien
(to) cut someone off without a penny	dejar a alguien sin un duro
(to) find someone out	descubrir a alguien
(to) put one's money where one's mouth is	llevar a hechos las palabras
(to) sell one's soul to the devil	vender el alma al diablo
(to) take something into consideration	tomar algo en consideración
(to) work for a living	ganarse el pan

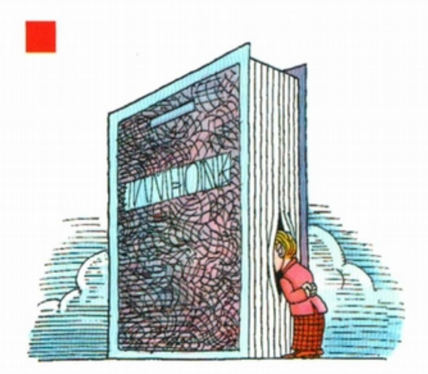
rebel	rebelde
rough	injusto, desafortunado
(to) run	administrar
sane	sano de mente
(to) save	salvar
schoolfriend	compañero de escuela
share	parte
sixth form	último año de la escuela secundaria
skilful	hábil, capaz
strategically	estratégicamente
substance	sustancia
sucessor	sucesor
test tube	probeta
(to) wash off	desaparecer con el lavado





El status político de Gibraltar

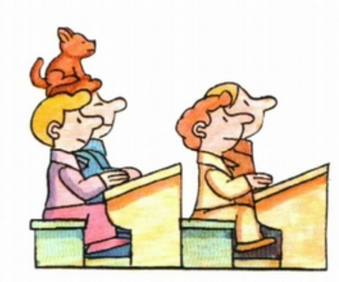
El contencioso entre España e Inglaterra por la posesión de Gibraltar no concluyó con la paz firmada en Utrecht en 1713. Continuó de forma ardua durante todo el siglo y asumió, sucesivamente, los tonos más pacíficos de la confrontación diplomática. El referéndum popular de 1967 y la nueva Constitución de 1969 ratificaron los vínculos de Gibraltar con Inglaterra. No obstante, el contencioso sobre el peñón sigue latente entre los gobiernos español y británico. En las imágenes, el aeropuerto internacional de Gibraltar.



Exercise 1

Pase las siguientes frases a la forma pasiva, omitiendo el complemento agente en la transposición:

a) **The teacher gave the student his book.**
b) **All his professors considered him an excellent pupil**
c) **People thought that Philip would become a great scientist, but he grave up his studies and became an artist instead.**
d) **The careers master asked Frank what he wanted to be when he grew up.**
e) **The University doesn't allow visitors into the colleges during finals' week.**
f) **The citizens of Deadman's Gulch considered Hank Bowlegs to be the best blacksmith in the whole of the West.**
g) **The owner thought that Pip was the worst carpenter in the company.**
h) **They say that he's the only good doctor in town.**
i) **I saw Melanie Scrumptious stepping out of a Rolls Royce.**
j) **The teacher made me write 'I must not pull Gertrude Gretchley's hair' on the backboard one hundred times.**



Exercise 2

Escondidos en este esquema hay diez vocablos o expresiones que ha hallado en el curso de esta Unidad. Pueden estar dispuestos horizontalmente, verticalmente o diagonalmente. ¿Conseguirá localizarlos todos?

a	h	u	d	g	b	f	a	x	c	i	t	m
t	s	k	g	u	r	s	v	f	d	y	j	f
s	o	d	f	e	o	s	r	i	s	v	f	e
t	o	c	o	o	k	u	p	n	s	x	v	z
o	j	f	o	r	e	j	l	a	b	b	w	y
o	g	u	l	m	j	a	g	l	j	e	b	c
r	a	d	f	o	e	l	l	s	s	s	l	x
i	e	t	o	q	u	o	t	e	d	i	s	l
g	i	b	a	g	h	o	f	s	v	d	w	z
h	f	k	e	o	p	r	e	f	j	e	j	p
t	d	f	i	l	c	s	d	l	a	s	l	j
a	e	w	q	n	z	p	y	n	r	f	k	s

Exercise 3

Pase estas frases a la forma pasiva, manteniendo también el complemento agente en la transposición:

a) **The teacher threw the chalk at Simon.**
b) **Dr Phelps had organised the MA course.**
c) **The professor must have lost your examination paper.**
d) **A child of ten could have done these sums.**
e) **The headmaster might have asked him to clean the blackboard.**

Exercise 4



Este ejercicio es un dictado tomado de la sección READING. Escuche toda la grabación, luego vuelva a escucharla y transcriba el fragmento aparte. Después confronte lo que ha escrito con el texto que figura en las soluciones.



Exercise 5

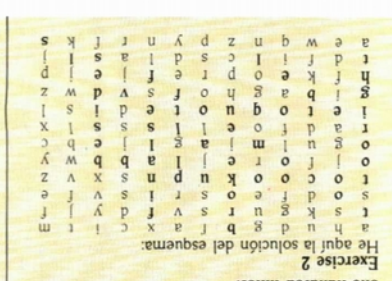
Complete las frases agregando en los espacios vacíos algunos de los términos y expresiones que ha encontrado en esta Unidad:

a) **From _____ , we're going to have to study hard; the exams are in three week's time.**
b) **_____ and _____ Stig stayed in the lab to do some experiments.**
c) **She should have finished her course _____ now.**
d) **The _____ locks up the laboratories every night at eight o'clok.**
e) **I haven't heard from any of my old school friends _____ ages.**
f) **We knew he would grow up to be a lawyer because he was always _____ the school rules at us.**

SOLUCIÓN DE LOS EJERCICIOS

Exercise 1
a) The student was given his book. (o The book was given to the student.) b) He was considered an excellent pupil. c) It was thought that Philip would become a great scientist, but he gave up his studies and became an artist instead. d) Frank was asked what he wanted to be when he grew up. e) Visitors aren't allowed into the colleges during finals' week. f) Hank Bowlegs was considered to be the best blacksmith in the whole of the West. g) Pip was thought to be the worst carpenter in the company. h) He is said to be the only good doctor in town. i) Melanie Scrumptious was seen stepping out of a Rolls Royce. j) I was made to write 'I must not pull Gertrude Gretchley's hair' on the blackboard one hundred times.

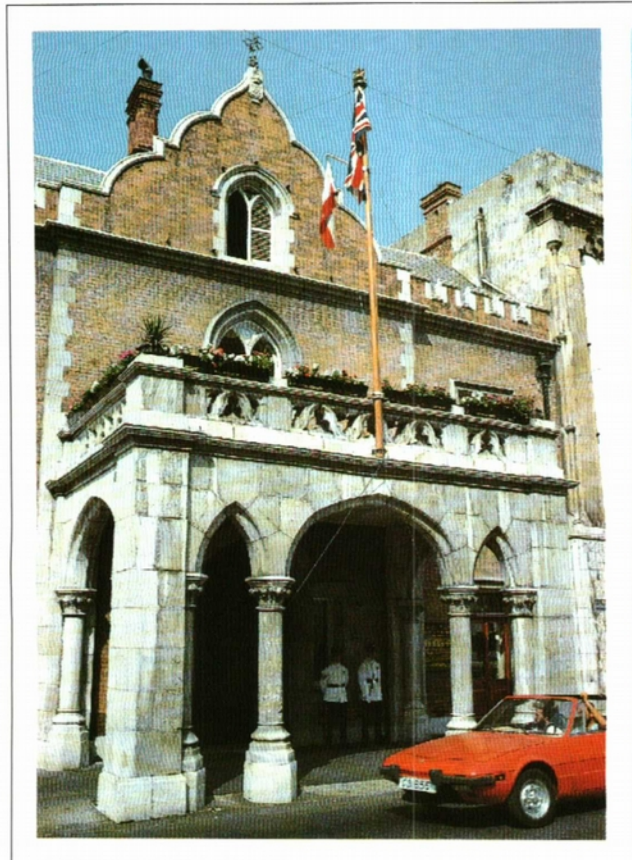
Exercise 2
He aquí la solución del esquema:



Exercise 3
a) The chalk was thrown at Simon by the teacher. b) The MA course had been organised by Dr Phelps. c) Your examination paper must have been lost by the professsor. d) These sums could have been done by a child of ten. e) He might have been asked to clean the blackboard by the headmaster.

Exercise 4
He aquí el texto del dictado: 'You're not hurt, I hope?' said the Doctor. 'Oh no, sir.' 'Well now, run upstairs, all three of you, and get clean things on, and then tell the housekeeper to give you some tea. You're too young to try such long runs. Let Warner know I've seen you. Good night.'

Exercise 5
a) now on. b) Every now, then. c) by. d) caretaker. e) in. f) quoting.







En el Parlamento se sientan quince miembros

La libertad y la autonomía ya representan derechos adquiridos por los habitantes de Gibraltar. La influencia de la corona británica ha disminuido considerablemente con el progresivo alejamiento de Inglaterra del área mediterránea. En base a la Constitución de 1969, el gobernador británico, que es también comandante de las fuerzas militares, se ocupa de la seguridad interna y de las relaciones exteriores. En cambio, el poder ejecutivo lo desempeña el Consejo de ministros, que responde de su actuación ante la Asamblea parlamentaria, compuesta por quince miembros. En las imágenes, la residencia del gobernador y algunas vistas de la ciudad.